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AN ILLUSTRATION OF

THE HUMAN HEAD,

IN THREE ORIGINAL DRAWINGS,

WITH APPROPRIATE ANNOTATIONS.

AN ILLUSTRATION OF
THE HUMAN HEAD,
IN
Three Original Drawings,
DESIGNED TO EXHIBIT THE BEAUTY AND PROPORTION
OF ITS EXTERNAL FORM,
AS DEPENDING ON THE ARRANGEMENT OF ITS
BONES AND MUSCLES.

BY
MARY BALDWIN WILLIAMSON.

LONDON:
JOSEPH DICKINSON, BOND STREET.

CLAPHAM:
HENRY NORMINTON BATTEN.

1834.

TO HER ROYAL HIGHNESS

VICTORIA MARIA LOUISA DUCHESS OF KENT.

MADAM,

*With sentiments of the deepest respect, I now present to you the Work
which you so graciously permitted me to dedicate to your Royal Highness.*

*That the illustrious name of a Princess, on whom the eyes of the nation are fixed,
is, through the condescending goodness of your Royal Highness, united with your own in
patronising these humble efforts, I beg to acknowledge with unfeigned gratitude, and have the
honor to be,*

MADAM,

Your Royal Highness's most devoted,

and most obedient Servant,

MARY BALDWIN WILLIAMSON.

Clapham, May 1st, 1834.

Nº 1.



Drawn from Nature upon Stone by M.B. Williamson.

ON THE CHARACTER, EXPRESSION, &c.

OF

THE HUMAN HEAD.

AMIDST the boundless wonders of Creative Power, in none is the impress of Divinity more strikingly displayed than in the structure of the human frame. To elevate the mind towards its Creator, through the medium of a most engaging study, and to kindle in the bright spring of youth, feelings of adoration, gratitude, and love, have been most powerful incitements to the present undertaking, and should my ardent aim be blessed with success, I shall consider myself amply repaid for the exertions which I have been enabled to make in advanced age, and under the pressure of declining health.

In order to facilitate as much as possible the acquirement of a highly intellectual pursuit, I have endeavoured, for the use of the practical student, to lay down some maxims, a strict attention to which is indispensably requisite to a successful delineation of the human countenance,—that index of the mind, so calculated to express all the varied passions of the soul. This must ever prove an undertaking of no ordinary difficulty, requiring to a certain degree, a knowledge of Anatomy; and from this consideration, I have offered in the present work, 1st, the profile head of a young man; 2dly, the head with the integuments removed; 3dly, the bones of the head—all these represented of a corresponding size: but it being among the wonders of Creation, that

no two objects in nature are precisely similar, it is only in a general way that any fixed principles can be followed ; the minuter parts of the features, and their expressions, varying according to the age, sex, and character of the individual represented : there are however some points which it will be of great use to contemplate, and imprint indelibly upon the memory, if we attempt to delineate heads with that spirit, and faithfulness, which the subject may require.

The general difference between the male and female head, consists in the latter being a little longer, and narrower in proportion to its length, than the former ; the bones of the head being less prominent : the features of the male ought to be more marked, and the whole contour to express a greater degree of dignity and strength of character.

It may be well here to observe, that the art of conveying to the mind of the spectator the age of the individual intended to be represented, consists chiefly in the character given to the bones at those points of the head where, being but thinly covered with skin, their real character is exhibited to the eye ; in infancy they are little more than gristle, gradually attaining hardness ; in advancing maturity, and in age, assuming a positive, sharp, angular character. The quality, or texture, of the muscles must also be attended to : in infancy the muscles, with all their varieties of tendon, interspersed with arteries and veins, present to the eye nearly one mass, so delicately blended together that it is only the artist, or anatomist, who would detect those almost imperceptible indications, the germ of that miraculous combination of parts, which constitutes the physical economy of the human frame ! therefore, in portraying infancy all the rounded loveliness of nature should be expressed, merely preserving an idea of flatness at those points where the bones are but thinly covered. To do this requires much *feeling*, aided by a constant and nice observance of nature, and it is a point which can only be fully understood by the accomplished artist : yet on this degree of feeling how very much depends, may

be exemplified at once, by comparing the exquisite, life-breathing, finish of a Chantry, with the same subject handled by a common sculptor.

As maturity advances, the characteristics of the muscles gradually develop themselves: namely, bold and fleshy in their substance, and tendinous at their origin and insertion; while, in advanced age, the flesh withers, and the tendons attain a palpable, rigid character, every way unlike the firmness, freshness, and springiness of youth.

The sentiment of a head depends on its position and expression: perfect beauty, innocence, sprightliness, and activity, in childhood; intelligence, grace, and vigour, in youth and manhood; and calm placidity in age; are self-evident requisites: but to effect this must rest on the native genius of the artist: it is a point where rule must stop, and imagination, taste, and feeling, take the rein.

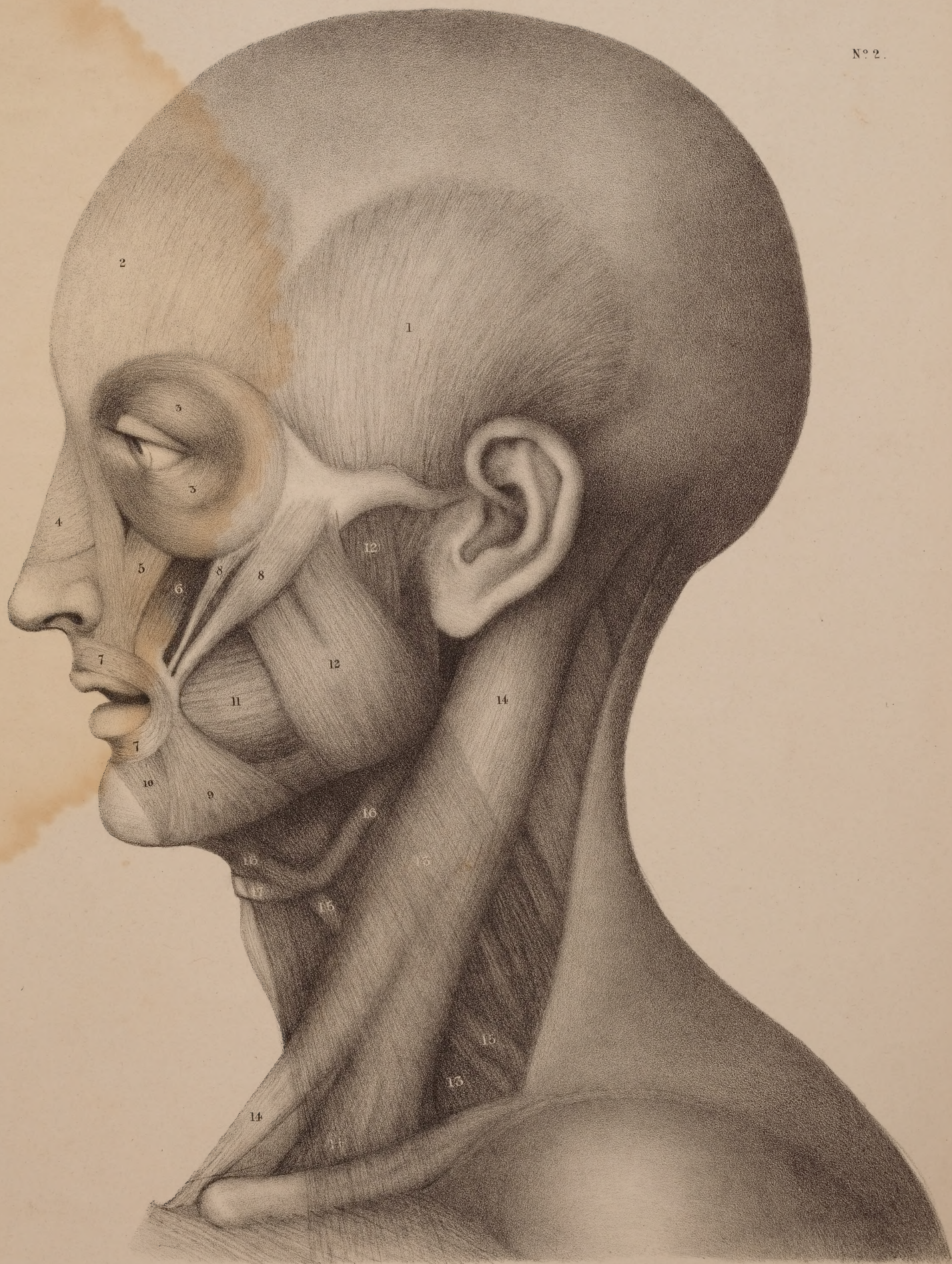
In representing the muscles, whether in action or repose, strict attention must be paid to their various forms, character, complicated, and relative action. In the soft and rounded forms of females and children, they must be very slightly indicated; in maturer age, with more strength and fulness, and always touched with more or less force, according to the power excited,—those in action being marked more strongly than those at rest: keeping in mind, that the muscles having a covering of skin, and, with few exceptions, also of fat, in many parts amounting to the thickness of half an inch, their external indications must be comparatively slight; and it must also be recollected, that, unless roused by the passions, those of the face are rarely exhibited in any great degree. They should never be represented as too bold and abrupt, the great beauty of the countenance depending on a soft and harmonious blending of the parts, with the qualities of the surfaces expressed with truth; such as the comparative hardness of the forehead, the somewhat softer character of the cartilage of the nose, fleshiness of the cheeks, &c.

A knowledge of the Bones is also requisite for the student, since they form the frame-work of the muscles by which they are covered: the head not being composed of

one, but of a combination of bones; those of the cranium forming a complete vault, or arch, universally known to be the strongest mode of structure, and wonderfully adapted for the protection of the brain, and to be “the dome of thought, the palace of the soul!” therefore an intimate knowledge of the bones of the head may be considered as the most important elementary study for the young artist, as it will prove the certain method to enable him to give meaning, science, and truth of character, to whatever heads he may afterwards either copy or design.

In conclusion, I most strenuously recommend the student, during the early stages of his progress in drawing, to devote himself to the copying of the works of the old masters, and the glorious remains of ancient sculpture which time has spared to us; this will not only give correctness to his eye, but will impart a superior mode of execution, and ultimately lead to that truth, boldness, freedom, and grace, on which depends the excellence of every performance, always bearing in mind the advice of that great master, Leonardo da Vinci, that “Perfection is only to be attained by gradual progression, constant practice, and a “thorough knowledge of the theory.” Thus alone can be acquired that facility of execution, which copying from nature will complete,—the vast universe of wonders which the works of the Almighty display, being so various, inexhaustible, infinite, and so replete with harmony and beauty, that in contemplating them we are lost in admiration, and, in awful reverence, can only exclaim, “O Lord, how manifold are Thy works! in “wisdom hast Thou made them all.” “Let every thing that hath breath, praise,” and for ever glorify Thy Holy Name.

Nº 2.



Drawn on Stone by M.B. Williamson.

Printed by W. & A. Smith.

EXPLANATION OF PLATE 2.

1. The Temporal Muscle.—To close the Jaw.
2. The Occipito-Frontal Muscle.—To move the Scalp.
3. The Orbicularis Palpebrarum.—To close the Eye.
4. The Compressor of the Nose.
5. The Levator of the Upper-Lip and also of the Nose.
6. The Levator of the Upper Angle of the Mouth. Expresses the cheerful passions.
7. The Orbicularis Oris.—To close the Mouth.
8. The large and small Zygomatic Muscles, used in laughing.
9. The Depressor of the Angle of the Mouth, used in crying, and expresses the angry passions.
10. The Depressor of the Under-Lip.
11. The Buccinator Muscle, used in blowing.
12. The Masseter Muscle, used in closing the Mouth.
13. The Platisma Myoides, or the Musculus cutaneus of the Neck.
14. The Sterno-cleido-mastoideus.
15. The Omo-hyoideus.
16. The Digastricus, or the Muscle that opens the Mouth.
17. The Os hyoides, or the Bone of the Tongue.

N^o 3.



Drawn on Stone by M.B. Williamson.

Printed by Graft & Soret

EXPLANATION OF PLATE 3.

1. The Frontal Bone.
2. The Parietal Bone.
3. The Occipital Bone.
4. The Temporal Bone.
5. The Orifice of the Ear.
6. The Mastoid Process of the Temporal Bone.
7. The Sphœnoid Bone.
8. The Malar Bone.
9. The Nasal Bone.
10. The Lachrymal Bone.
11. The Œthemoid Bone.
12. The Superior Maxilla, or Upper Jaw.
13. The Inferior Maxilla, or Lower Jaw.
14. The Vertebrae of the Neck.
15. Scapula.
16. Clavicle.
17. The Head of the Humerus, or Bone of the Arm.

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